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The second is entitled, *To Quintus*.

Thou art an Atheist, *Quintus*, and a Wit,
Think'st all was of self-moving Atoms made,
Religion only for the Vulgar fit,
Priests Rogues, and Preaching their deceitful Trade;
Wilt drink, whore, fight, blaspheme, damn, curse and swear:
Why wilt thou swear, by G——, if there be none?
And if there be, thou shou'd'st his Vengeance fear:
Methinks this Huffing might be let alone;
'Tis thou art free, Mankind besides a Slave,
And yet a Whore may lead thee by the Nose,
A drunken Bottle, and a flatt'ring Knave,
A mighty Prince, Slave to thy dear Son's Foes,
Thy Lust, thy Rage, Ambition and thy Pride,
He that serves G——, need nothing serve beside.

The above two sonnets must therefore be added to the meagre collection written between Milton and the Wartons.

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"YEOMAN'S SERVICE."

This phrase is very commonly used for "eminent" or "efficient service," and so the dictionaries explain it. It has been preserved, I suppose, in the current language by the passage in *Hamlet*, where the prince, explaining how he was able to forge letters as if from the Danish Chancery, says that his fair handwriting, of which he had been ashamed, on this occasion "did me yeoman's service." The commentators on Shakespeare, so far as I have consulted them, concur in the explanation, "eminent service," but give no instance of its use with that meaning.

I venture to think that this is not the correct explanation of the phrase. Yeoman's service was the feudal service to which a yeoman, or freeman below a knight, was held. It was below a knight's service, and above a villein's service. The knight was bound to assist his lord in war with arms, a horse, and a stipulated number of retainers: the yeoman, holding lands under a knight, was bound to attend him in war with bow and arrows. Chaucer's Yeman, in attendance on the Knight, shows the type.

"Yeoman's service," then, as used by Hamlet, I understand to mean not "eminent," but "humble but useful service," rendered him at a pinch by an art in itself despicable.

I am confirmed in this view by the fact that Shakespeare never uses "yeoman," but with a note of disparagement, as in contrast to a "gentleman."

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ENGLISH VERSIFICATION.

English Verse, Specimens illustrating its principles and history. Chosen and edited by RAYMOND M. ALDEN, Ph. D. Henry Holt & Company, New York, 1903. 16mo., pp. xiv + 459.

Books on English versification are numerous enough, it would seem, to satisfy every need, but somehow they all deal with the history of metrical forms and their classification, without paying much heed to the beginner's question about the rhetorical effectiveness of given forms for given purposes. Professor Alden's *English Verse* is doubly welcome, because it does try to answer this question about effectiveness, and because it furnishes in convenient, and for the most part undogmatic, arrangement, an unusual quantity of material for a book of its size. This material consists of illustrative passages in great number, arranged, for each point, in chronological order, and long enough to give a fair notion of what they illustrate. In addition to these illustrations, is a surprising number of brief comments by various critics, gathered (a sentence or two at a time) from a wide field, and most of them *obiter dicta* that would escape the ordinary student of versification. The references to dissertations and essays, while confessedly incomplete, are numerous enough to stimulate the curiosity and disturb the self-complacency of the student. Indeed, the chronological arrangement of the illustrations, and the number of references, form the chief value of the book to the beginner. It is, perhaps, to be regretted that the author has not expressed his own opinion more frequently and positively, for his modesty sometimes leads us to wonder if he has not trusted too implicitly to his authorities, and not enough to his own investigations.

Part I treats of Accent and Time, the Foot and the Verse, the Stanza, and Tone-Quality (Assonance, Alliteration, and Rime); Part II, of the more important forms, such as the Heroic Couplet,